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Contemporary painting and sculpture for Leicestershire schools

Arts Council of Great Britain

-word

In acknowledging the importance of man's visible surroundings in forming his mind and character Plato, Castiglione, Jean-Jacques Rousseau and William Morris find themselves for once on common ground. Today, sixty-five years after Morris's death, our schools are emerging from an era of brown paint, subterranean corridors and high windows into one of plate glass, landscape gardening and exhilarating colour arrangements. Leicestershire, under its Director of Education, Mr S. C. Mason, has not only been in the forefront of this movement; every year since 1948 it has been building the collection of works of art for schools of which some movable examples are now on show; the largest, in bronze, stone, concrete, ceramics and stained glass remaining for obvious reasons in the places for which they were designed. Much of the preparatory work has been carried out by Miss M. R. Cornell, Art and Craft Adviser to the County of Leicester, and we are most grateful for her help.
Leicestershire's example has been followed by a nucleus of progressive authorities, and it is hoped that many more will recognise the value of a collection of works of art.

G.W.

Introduction

The Leicestershire Education Committee started collecting pictures and other works of art for schools in 1948. Gradually the collection has grown in quality as well as quantity. It has now reached a stage where the Arts Council have thought fit to sponsor a travelling exhibition of a selection of pictures and sculpture from it, and the Education Committee are very pleased to lend them for such a purpose.
Over the years since the war a growing number of people have become convinced of the need for greater and more enlightened patronage of the arts by public bodies. Of these surely education authorities must be the most important since the impact of their patronage is likely to be more far-reaching than that of any other source. Probably in no country in the world do the visual arts so freely flourish in the schools, and yet in few countries can their effect be so neutralised by the disregard of society generally of the role they could and should play in the national life. This is not just a matter of aesthetic values, which those who pride themselves on being 'down to earth' would consider unnecessary. It is something of fundamental importance to our future national prosperity.
Works of art are but one aspect of school environment. They could never make up for ill-designed and tasteless schools. But where they combine with good architecture and carefully chosen colour schemes, their effect on the tone and discipline of the school alone makes them an economic proposition. The bearing of the children noticeably improves, their pride in the school and their care of it are enhanced, and even standards in dress perceptibly rise.
The world of art, like the world of technology, is inevitably going through an unprecedented period of flux. Any public body concerned with a medical or engineering problem would hardly think of doing without an expert in that field. The same principle applies with equal force in collecting works of art. A highly trained eye is essential if money is to be well spent. The best formula is to employ a connoisseur young in heart and trust him. For the most part this collection is the choice of Mr Alec Clifton-Taylor to whom the Committee and schools of Leicestershire are greatly indebted.

S. C. MASON

Director of Education, Leicestershire Education Authority

All pictures, unless otherwise described, are painted in oil. Dimensions are in inches, height being given before width.

Eric Atkinson
1. Sunrise, Hartlepool 32×38

Michael Ayrton
2. Portrait of Sir William Walton 24×36
3. Portrait of Constant Lambert 30×25

Trevor Bates
4. Christmas Bird (bronze) 27

Denis Bowen
5. Atomic Image 54×30

Alicia Boyle
6. William 12×16

John Bratby
7. Self Portrait with Sandals 41×22½

Harold Cohen
8. Woman in the Window 25×48
9. Gentleman in Academic Dress 1957 59×47½

Robert Colquhoun
10. Goat Herd 24×20
11. Woman Ironing 55¾×30

Georg Ehrlich
12. Bust of Benjamin Britten (bronze) 20

Sir Jacob Epstein
13. The Little Negro Boy (bronze) 11

Paul Feiler
14. Italian Village Square with Lake 36×28
15. Porth Ledden Grey [illegible]×48

Evelyn Gibbs
16. Village Boy, La Cadière 35×26

Derek Greaves
17. Goat 30×24¾

Patrick Heron
18. Portrait of T. S. Eliot 30×19

Tristram Hillier
19. The Breakwater 11¾×19¼

Ivon Hitchens
20. Woodpecker Tree 20×30
21. Terwick Mill – Midday Cloud 22¼×43¼

Louis James
22. Evening Panorama, Spain 50×40

David Jones
23. Out Tide 19×24¼

Dorah Khayatt
24. The Little Port 14×21

Bryan Kneale
25. Blind Man 36×40

Roger Lersy
26. Concours Hippique 29×39½

Wyndham Lewis
27. E. Wadsworth (pencil and wash) 17½×15
28. The Artist's Wife 29×24

L. S. Lowry
29. Ironworks 18×24

Robert MacBryde
30. Man with Melon 30×47

Bateson Mason
31. Evening in the Azores 18½×26½

Edward Middleditch
32. Butterfly and Sunflower 50×40

John Minton
33. Self Portrait 14×10

Henry Moore
34. Leaf Figure (bonze) 19

John Nash
35. The Wood 35×40

Sidney Nolan
36. Australian Foliage 29½×23

Victor Pasmore
37. Still Life with Bottle 21×14

John Piper
38. Norwich Market 20×30

Alan Reynolds
39. Autumn Movement 1953 24×29

Ceri Richards
40. Flight of Birds (pen, chalk and watercolour) 22 × 30
41. Bee Keeper 42 × 28

William Roberts
42. The Dentist 20 × 16

William Scott
43. Girl at a Table 26 × 32
44. Still Life – Fish 18 × 24

Jack Smith
45. Shirt in Sunlight 60 × 48
46. Bottles III 36 × 37¼

Stanley Spencer
47. Men Washing 27 × 18

Graham Sutherland
48. Mountain above Rocky Hill (watercolour) 18½ × 24

Philip Sutton
49. Iken Wood 1955 18 × 22

William Townsend
50. Cornfield August 25 × 30

Julian Trevelyan
51. Taormina 24¼ × 15¼

John Tunnard
52. Trio 20½ × 30

Fred Uhlman
53. Brighton Beach 16½ × 22½

Keith Vaughan
54. Woodmen in a Clearing 35 × 26
55. Landscape with Grove of Trees 16 × 22

Ethel Walker
56. Mother and Baby 20 × 16

Frank Avray Wilson
57. Orphic 39 × 29¼
58. Blue Effigy 101½ × 18¼

Christopher Wood
59. Flowers in a Vase 14½ × 10½
60. Constant Lambert as a Young Man 28¾ × 23¾

The Westerham Press